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## CAMERA CREAKS AS DEEDS OF DARING ARE DONE OFF HONOLULU

Pretty Girl and Brave Man  
'Snapped' by Moving Picture  
Machine as They Struggle in  
Waters Near Diamond Head

BY LAURENCE REDINGTON

A pretty girl stood balanced in the bow of a tiny skiff, swaying perilously to the lift of the spiteful swells. She held the painter coiled ready to cast, and as a trim, white schooner-yacht bore down on her, a dozen eager hands were ready to seize and make it fast. Just as the yacht came up into the wind, a sea, larger and more angry than its fellows, caught the skiff broadside on, almost capsizing it, and sending a wall of green water over the gunwale. The girl fell backward in the half-filled boat, the line dropped short, and with the crack and rattle of canvas and cordage the yacht paid off and drew away.

"I'll get her!"

The words were spoken by one of the men at the yacht's rail, who had leaped far out in a desperate effort to catch the futtily-flung line, but in his case thought and action were so closely allied that the "her" ended in a liquid gurgle, the speaker flashing overboard, fully clothed, before the others had even grasped his intention. He came up yards astern of the yacht, and, battling his way to the toy boat with powerful strokes, drew himself dripping over the stern, and fell desperately to bailing.

All this happened Sunday afternoon just outside the harbor. The girl in the skiff was Miss Virginia Brissac, and the man who went to her aid by the chilly sea-water route was "Jim" Blaisdell. The occasion was the action of a photograph, but this rescue scene was "outside the camera," to use the professional term, and was a genuine succor of beauty in distress. Probably Miss Brissac was in no great danger, but she was wet through and bobbing round on a very lively ocean in a half-filled boat, and, what's more, had failed in a second attempt to regain the yacht. That was enough incentive for Blaisdell, and from the expression of relief on Miss Brissac's face, the sudden appearance of a dripping gallant was by no means unwelcome.

How "Movies" Are Made.

If the thousands of Honoluluans who regularly attend the "movies" had been aboard the yacht Hawaii Sunday, to see how a real photoplay is staged and acted, they would sit in front of the screen with vastly more appreciation in future. The work of transferring a lively action piece to the film is fraught with real thrills and a fair amount of danger, and keeps actors, operators, and certainly spectators, keyed up to high tension from start to finish. There are no dull moments while the "movies" are being made, and a vast amount of time and preparation is required to prepare a length of film that clicks off the reel in a few minutes at most.

The canning industry is well developed aboard the yacht Hawaii yesterday, first time that drama had been canned on the islands. Motion pictures have often been taken here, and some of the local work has been crowned with splendid success, but never before have regularly employed actors played against a Hawaiian background before the camera. As the result of the work that was started so successfully yesterday, the bold outlines of old Diamond Head will be seen by hundreds of thousands of picture playgoers, and the feathery palms of Kapiolani Park will sway on thousands of screens, while the undulating and sinuous hula will become more than a mere name to people who can never hope to see it danced in Hawaii itself.

New At The Game.  
Curiously enough, Hawaii's first photoplay is being acted by a company that is facing the camera for the first time. The World's Fair Stock Co., of which Miss Brissac is leading lady, is being initiated into the mysteries of motion picture acting, the thrilling scenes on the yacht being Miss Brissac's debut in this well recognized field, while James Dillon, who acted opposite her, was also a novice.

Besides giving their evenings to Honolulu audiences, the World's Fair players are giving their days to photoplays that are being made by the International Film Manufacturing, of Los Angeles. With rehearsals of both the legitimate and canned drama thrown in, the men and women of the company will have their hands full during their six weeks engagement here, if yesterday was any test of the work that is expected of them in the photo field.

The first play, several scenes of which were made Sunday is called "The Heart of a Kanaka," the scenario of which has been sketchily written by Charles Inslee, the photoplay director. In brief, a girl and a man board the latter's yacht and go for a sail. There is a lovers' quarrel, which ends in the man going off by himself in a huff, while the girl, piqued by his action, gets into the skiff that is being towed, and casts it adrift, determined to at least make trouble for her over-ardent suitor. In fixing one of the oars she falls overboard. A young Hawaiian, fishing near the shore, swims to her rescue and saves her as she is sinking for the last time. Meanwhile her lover comes on deck, notes her peril, and bringing the yacht about, comes alongside the abandoned skiff, and makes a flying leap into it, intending to row to the rescue. There is only one oar, and the Hawaiian gets to the girl first. The next day there is a grand luau at which the lovers make-up their differences, while the Hawaiian, who has lost his heart to the girl whose life he saved, hovers on the outskirts of the throng. After considerable action and the introduction of much local color, the reconciled lovers finally

sail away from the Islands. The Hawaiian, straining his eyes seaward, sees a vision of the girl's face on the waters, the film clicking to a close as he strikes out with powerful strokes toward the dream face, framed in the setting sun.

Thrills Go Astray.

The scenes showing the tiff on the yacht, the girl slipping into the skiff and casting off, her lover's frantic fear when he discovers her loss and his leap into the dancing skiff, were all played before the lens Sunday. Mr. Dillon made a magnificent leap from the rail that landed him in the skiff, but, as ill luck would have it, he wasn't in the picture at the moment, and the whole maneuver had to be repeated. The second jump was quite as daring as the first, and was made to the satisfaction of the camera man, so it turned out all right in the end. Incidentally Mr. Dillon earned high praises from L. D. Clawson, an operator who has turned the crank on many miles of comedy and tragedy, for his snappy acting, and his ability to catch the spirit of the "movies" by expressing thought by quick motion. Dillon is a clean-cut chap, with regular features, and should make good in this new work. Miss Brissac was also quick to grasp the significance of gesture and facial play, and with her good looks and pleasing personality is sure to delight the audiences to which she will play in pantomime.

It takes nerve to be a motion-picture heroine. When the rescue scene is staged, Miss Brissac, besides falling out of the boat and realistically sinking while the Hawaiian hero is en route, will be called on to try a brand new stunt in work of this kind. She will be caught by the camera while actually under water, and while the Hawaiian is getting hold of her beneath the surface. To stay down Miss Brissac will have to have a heavy weight tied to her, and must hold her breath for a full half-minute. Of course this part of the picture will be taken in comparatively shallow water, probably off Waikiki beach, but the mere thought of taking a weighted drop to the bottom requires considerable courage.

Not Silent Drama.

The players carry on animated conversations to make their action more natural, and both Miss Brissac and Mr. Dillon showed considerable aptitude at improvising lines to fit the work. Pictures are much more lively in the making than in the projecting, for all the time that the actors are going through a scene with voice and gesture, the director is shrieking at them such injunctions as, "Tell that to me," "Look at the girl," "More snap, more snap," "Let him know you scorn him," "Now beat it out of the picture quick."

Commodore a Hero.

Commodore Warren D. Wood was immortalized as the man at the wheel in the picture. He gazed solidly ahead and aloft, as the lovers scrapped under their noses, and will be regarded by future audiences as either a mute or the most impassive sailorman in the world. It was a cruel blow to Warren that Jimmie Blaisdell beat him to it in the real rescue scene, but a minute after the local man had done his Brodie over the side, a cushion went arduous, and the commodore was after it before it hit the water. He was a bedraggled object when finally picked up, but he had saved the cushion by catching it by its hair!

"How do you like being a moving picture heroine?" I asked Miss Brissac, as she came on deck after discarding her soppy yachting rig, and scrubbing off the heavy make-up that must be worn before the camera. "Oh, it's lots of fun, and I'm just crazy to see the film," she replied. "You see, it will be the first time I've ever had a chance to see my own acting, and I hope I'm going to like it."

"How about the chances you'll have to take? Doesn't the drowning scene, for instance, make you feel just a bit creepy?"

"Well," laughed Miss Brissac, "I've got to confess that when that big sea jumped into the skiff and said, 'O splash!' to me, I wished I was home and in bed. I don't mind the water, though, unless they tell me shark stories just before I go in, so everyone is duly warned that anyone who says shark will have a feud with me on his hands."

Speed the Watchword.

The Hawaii was out Sunday from shortly before noon until 5 o'clock, and although everybody paid strict attention to business all that time, only 300 feet of film was exposed, of which about 150 feet will eventually be used. The camera was actually recording only about three minutes of the five hours. A completed reel usually contains 915 feet of pictures and 85 feet of titles and explanation, rounding it out the even thousand. Therefore, there are many scenes still to be rehearsed before "The Heart of a Kanaka" is a finished product.

A laboratory of social hygiene is being constructed at Bedford, New York, to investigate the causes of waywardness among girls, for the purpose of its treatment and cure.



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## MANY SEEKING THIS MAUI JOB

[Special Star-Bulletin Correspondence]  
WAILUKU, Maui, Dec. 19.—A rumor that P. N. Kahokuilua is about to be retired has started a clamor for

the appointment. David Morton of Kula, who was formerly road overseer of Makawao district and retired by the board of supervisors, is the chief of the would-be deputies. Mr. Robinson of Pala, son of Henry Robinson, has also been suggested, but his wife will not permit her husband to consider it. Then Jock McGuire was proposed, and it is said, if he had only a little "substantial education coupled with some kind of foundation" he could turn out better come-

dians of the Makawao police than what they are today. McGuire has a strong rival in Maunaloa, who returned from Honolulu recently. Many have expressed their desire to see W. G. Scott in the place, if he could be persuaded to accept.

For false testimony in an attempt to impeach McManis's confession, at the dynamite conspiracy trial in Indianapolis, Frederick W. Zeiss of Chicago, a union iron worker, was jailed.

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